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# DEVOTED TO MUSIC AND ART.

Vol. VIII.

AUGUST, 1885.

No. 8.

## THE ORIGIN OF "HAIL COLUMBIA."

THOUSANDS of men who despised John Adams, who detested the Federalists, who loathed the influence Great Britain had in Federal affairs, now turned to support the government with vigor. Their hearts were still warm towards France. But they could not suffer even so old and dear an ally to heap up insult on their native land. Such an outburst of patriotism had never before been seen. It began at Philadelphia, and spread thence as fast as the post-riders could carry the news. Night after night at the theatre, pit boxes and galleries joined in one mighty shout for the "President's March," for "Yankee Doodle," or for the stirring music of "Story Number One." While the airs were being played, the wildest excitement prevailed. The audience rose to their feet, stood upon the seats, waved hats and waving-sticks, sang, cheered, and, when the piece was finished, demanded that it should be given over again. Then a band of hardy Republicans in some part of the gallery would call for "Ya ira" or the "Marseillaise" hymn, till their cries were drowned amid a storm of hisses and groans. Not to be outdone, the Republicans thereupon bribed the musicians to play no Federal tunes. The first night they refused, a storm of indignation was kindled in the theatre, and the next day the next night they stood firm and were pelted for their pains. The Federalists were highly indignant. The theatre said they were more than equal to placating men of all classes together. The managers should therefore pay some heed to public feeling in the selection of the music. The press began to grate the public ear with those calumnious shouts, "Ya ira" and the "Marseillaise." The enthusiastic clamor with which the "President's March" had been called for, and the deafening applause with which it had been greeted, should have taught them this. Is it the purpose of a theatre company to please or insult the public? The action of pelting the fiddler and smashing the fiddle is greatly to be condemned. The firm and dignified conduct of leaving the theatre and keeping away until the managers solemnly promise that the "President's March" shall be the first time played in the house is much to be preferred.

The theatre, the Republicans protested, was a public house and the managers would do well to keep this in mind. If, however, they were determined to make it the resort of the British faction, then let them look to that faction for support. Every earnest Republican and true patriot would keep away. This was the rejoinder, is greatly to be wished. Men of sense long for the time when the Jacobins and their murder shouts shall be driven from every decent resort. Let them desert the theatre and with the shilling thus saved pay some of their old debts.

While the factions wrangled the benefit night of a favorite actor drew near. No man knew better than he how to profit by the popular will, and at no time in the whole course of his life had so fine a chance of prodding by the popular will offered him. Politics ruled the hour. The city was full of excited Federalists who packed the theatre night after night for no other purpose than to shout themselves hoarse over the "President's March." He determined to make use of this fact. He would take the March, and some one to write a few stanzas to suit it, and on the night of his benefit sing them to the house. Some Federalists were there, and were pleased with the idea and named Joseph Hopkinson as the man best fitted to write the words. He consented, and in a few hours "Hail Columbia" was produced. The night for the benefit was that of Wednesday, the 25th day of April, and the *Gazette* commented that the performance would consist of a comedy called "The United States," a comic opera of "Rosini," "More Sack," an epilogue on the character of Sir John Falstaff, and an entire

new song (written by a citizen of Philadelphia), to the tune of the "President's March," will be sung by Mr. Fox, accompanied by the full band and a grand chorus.

"Firm, united let us be,  
Rallying round our liberty;  
As a band of brethren join,  
Peace and safety we shall find."

Long before the curtain rose the house was too small to hold the thousands who clamored to be let in. Those who got in were too excited to wait quietly for the song. At last the comedy ended and Mr. Fox appeared upon the stage. Every line was loudly applauded, the whole house joined in the chorus, and when the verse "Behold the chief who now commands" was reached the audience rose to its feet and cheered till the building shook to its foundations. Four times the song was encored, was demanded again at the end of the pantomime, and again at the close of the play a few called for "Ya ira," but were quickly put down. The words of "Hail Columbia" were printed in full in the newspapers of the country, and were sung by every lady in the city who practiced the music; they learned the words and sang them at the next repetition; then, perhaps, the two or three hundred Americans who remained might feel the charm of patriotism and join in the chorus of the song.

## "NO SOJERING."

NCE upon a time, as fairy stories commence, Colonel Wood, of Chicago, the museum man, took as partner in his theatrical enterprise a native from Arkansas, who thought the business would just suit him, although he knew no more about museums or theatres than a dog knows about Chocwat.

The evening of the day the bargain was concluded the new partner attended the performance, for the first time in his life, selecting a seat in the parquette, close to the orchestra. His attention was divided between the play and the operations of the orchestra, the latter perhaps getting the lion's share. It was noticed by Mr. Wood, who was also present, that when watching the musicians he would frown and croket his brow, and work his jaws on his quid of natural leaf more vigorously than usual.

The next morning he met the leader of the orchestra (a Frenchman) and accosted him: "See here, partner, now that I've got a right to chip in when I see anything going wrong about the theatre, havin' gained an interest in it, I'd like to ter ask you why you hev such a lot of chumps in the music box with you?"

"Chumps!" said the astonished leader, "na fo, what's eat, chump?" "I don't know him."

"Why, sticks, to be sure; fellows who expect more than their business, or are playing off on you."

"Mon Dieu c'est impossible," replied the Frenchman; "we have ze best orchestra in Chicago; absolute, *positivement*."

"Oh, come, now, you can't fool me if I am from Arkansas. I watched your fellers last night, and you didn't; your back was turned to most on 'em." "Is a Mary Ann fact that they didn't play more'n a half the time. Why, that feller who blows a long horn that shoves in and out was foolin' with his instrument nearly all the event!" the old fogey who pretended to play the bill fiddle only shipped in about every five minutes; the Dutch man who played the drums didn't lift the big one but once to my cert'n knowledge; the fiddlers all die acted as though they thought it didn't make much difference whether they played most of the night or not. Even you, yourself, fooled a good deal swingin' your fiddle bow around, instead of givin' all you could outen your catgut."

"But, mon cher major, you seem not to comprehend. We have to play just as ze music is written. Ze great Bach, Offenbach and othair mastairs ave ze reeds for ze different instruments all through ze piece, and we ave strictly to follow him."

"You do, eh?" said the stubborn Major; "well, we'll have to reform here. I hain't been bringin' up on a plantation for nothin'. Why, sir, before the war, I used to run over a hundred niggers, and you fellers did more 'sojerin' last evenin'" than the whole gang of 'em 'doin in a week. Say, you get a thundersin' salary, and probably consider yourself way up in music, don't you, now?"

Leader (with a shrug): "Oh, I do not complain of my salary; he is very good; but I ave, vat you call it?—reputation;—I have composed several pieces music myself vich ave been ze grand success."

"Oh, you hev, hev you? Well, I'll tell you what I want you to do. You just tackle your sheets of biographicals and do away with all those reeds old Offenbach and the othair chaps put in, so's the men'll have something to do all the time. You can't make me believe that there's any soul in payin a lot of ripostes to come here and find away their time evenin's doin' next to nothin'."

By this time the Grand was mad; that is to say he had a hot call; and if Colonel Wood had not happened along just then, there might have been a row between the new proprietor and the musician. The Colonel, however, by a few bland words, calmed the offended violinist and explained to the Arkansas man that, hard as it seemed to a frugal man to see his employer apparently wasting so much time, they were really keeping time all the afternoon and all well-regulated orchestras had to have just about so many men to produce the best effect on an critical audience.

The Major's only reply was: "Well I'll be dinged!"—*Le.*

## THE PRICE OF A FIDDLE.

FEW days ago a little street musician, with his violin under his arm, entered a pork butcher's shop in the Rue des Martyrs, and purchased a knuckle of ham for three francs. On feeling in his pockets, he found that he had left at home the money which he had just received, and he was obliged to pay for it. As it was luncheon time, and he would be scolded if he went home empty-handed, he asked the butcher to take the violin in pledge; he would come and redeem it in the afternoon. The shopkeeper consented, and put the instrument away in a corner. A quarter of an hour later the violin exclaimed, "What a superb instrument! He tried it *en connaissance*, and offered one hundred, two hundred, five hundred, and finally one thousand francs for it. The shopkeeper could not dispose of what did not belong to him, but promised to try and obtain it for his wealthy customer, who took his departure, leaving as his address, a Grand Hotel." A very pretty scene ensued on the return of the poor little musician. He found the object objected to parting with his favorite fiddle; but at last, after going home to obtain his mother's consent, he gave it up for the sum of one hundred francs. The pork butcher dressed himself in the best, called a cab, and drove to the Grand Hotel, where he was met by the wealthy customer, such person as Lord Russell was staying there. The unfortunate tradesman turned all colors, excitedly insisted that he was not the man, and brandished his fiddle with such energy that the instrument was turned out. The value of the instrument has since been ascertained to be six francs.—*Paris News.*









## STEPHEN HELLER.

THE news that Stephen Heller, the author of so many artistic piano compositions, has now, in his old age, become blind and nearly destitute in his adopted home, Paris, has awakened a renewed interest in the man and his works, that furnishes an occasion for giving our readers a brief sketch of his career.

Stephen Heller was born at Pesth, Hungary, on the 10th of May, 1819, but his family was of Austrian origin. As a child he was intensely fond of music, and made such rapid progress in its study that, at nine years of age, he played with his master, a Mr. Franz Brauer, a concerto of Drexler for two pianos, at the Pesth theatre. He then had a few lessons from Czerny, more from Antoine Haln, and then at the age of thirteen, commenced giving concerts, first at Vienna and Pesth, then through Germany, Poland and Hungary, under the management of his father, who turned the talents of the "infant prodigy" into hard cash. He had the gift of improvisation in a high degree. It was announced in the programmes that at the end of the concerts Stephen Heller would extemporize on themes suggested by the audience, and these flights of fancy never failed to captivate the public. "Everybody in Germany," writes M. Barbelleto, "cultivated music and affected to be an artist, from the prompter in the theatre at Dessau, who, because he was German, had thought it necessary in self-respect to compose his share of Oratorios and Symphonies, to the President of the Supreme Court who was not above the composition of a sentimental *Lied*. All these gave a hearty welcome to the young boy who knew so well how to express his thoughts on the *fortepiano*."

He led this life of a concert giver until he was nearly seventeen years of age; then he became dissatisfied with the superficiality of his musical knowledge. He was then at Augsburg, and among the acquaintances there made was a certain Count Fugzer who had a large general and musical library which he freely opened to young Heller. Here it was that he became practically acquainted with the works of Beethoven, Mozart and Haydn, and began to love a higher and purer musical atmosphere.

He then tried composition of both vocal and instrumental music. In 1839 he had the pleasure of seeing Schumann's *Neue Zeitschrift fuer Musik*, in which this famous composer and critic (who, however, Heller knew of only as a critic) offered to criticize the manuscripts of any young composers who might be disposed to forward them to him for that purpose. He therefore sent him his two latest compositions, which so pleased the master, that he secured their publication. In the following year, Kalkbrenner visited Augsburg and persuaded young Heller to go to Paris, which, as already stated above, has since been his home.

Stephen Heller's works consist of about two hundred, some of them containing many numbers. Nearly forty of these are variations on themes from operas and popular airs (composed mostly in his youth); the balance are original works. He has, like Chopin, written only for the piano, and while he has composed a few works of considerable extent, it is as a writer of short pieces, musical miniatures, if he may use the expression, that he is mostly known. As another has said: "Stephen Heller is naturally contemplative. A lover of solitude, he avoids the vulgarities as well as the drawing-room as of the street. He lives among his own thoughts, with the peace of day and night. He works at his own time, and as fancy takes him.

"At a time of universal decadence like the present, when art has fallen as low as it inevitably must, whenever public opinion and the moral tone of society have become debased—it is consoling to meet here and there with a mind that is powerful enough to resist the popular impulse and to manifest the force of its individuality by works which bear the impress of a concentrated, earnest and constructive skill. And whether this genius be expressed on a large scale or in miniature, its merits are equally interesting, and will take their place among the monuments of the history of art."

The courage of Stephen Heller in fulfilling his own special mission in his art, and the high demands our admiration, all the more because he did not at first receive the appreciation which was his due; and also because, instead of being discouraged by the neglect to which he was subjected, he rose to a higher and higher level, and devoted himself day by day to cultivating, by sedulous work, the talent which God gave him.

True poetry—without which all art is lifeless—can express itself as well in the sonnet as in the epic, since neither greatness nor beauty are measurable by rule or by size. Within the narrow limits of form to which Stephen Heller has confined the expression of his thoughts, there is no lack either of the one or the other. This is now universally recognized; for while the public is often unjust to an unknown name, however great the signs of genius, it is always glad to welcome that of one who has triumphed over difficulties.

These, words, true, nearly thirty years ago, are if possible true now, that his fame has become world-wide. Some concerted action looking to the relief of the wants of this conscientious artist should be taken by the lovers of his music in this country, but since concerted action may not be easy to secure and might cause regrettable delays, it may be the better plan for individuals to send on their contributions for the relief of the old musician to the committee already formed in London, England, for that purpose. The London *Musical World* of July 18th, announces the formation of this committee in the following words:

"In his old age this most excellent musician has suffered the calamity of blindness, and is no longer able to practice the art in which he has excelled so long and so admirably. Here in London, Mr. Browning, Sir Joseph Leighton, and Mr. Chas. Halle—"le musicien sans yeux d'ans reproche," as another who—Berlioz—has called him—has formed and an admirer of Stephen Heller—have formed themselves into a committee of relief, and solicit contributions of all kinds, and on such terms as subscriptions may be sent to Messrs. Cottis & Co. of Mr. Hallé, at 11 Mansfield Street, Cavendish Square. It would be distressing to find that the call has not been largely and liberally answered."

We trust that America will not be niggardly in its contributions.

Subscribe for KUNKEL'S MUSICAL REVIEW.



EVER TRUE.

(SEE "OUR MUSIC," PAGE 288.)

"Where are you?—Break's the hour, deep is the ocean,  
Like a soul and changeless the waves,  
And my trust in the promise you gave!"

His contemplations are not always sad, as we might suppose. He appears to have a very varied life. Nothing better proves the variety of his impressions, than the varied character of his compositions. He renders with equal success the dash of the *schere*, of the chase or of the waltz, the sweet calm of the *pastorale*, the elegant involutions of the Arabesque, the wantonness of the *Tarantella*, fiery passion, side by side with suave tenderness; the freshness of morning with the evening of repose. His free fancy is at home in them all.

In 1866, the illustrious Belgian critic, Fetis, wrote of Stephen Heller:

## OUR BOOK TABLE.

"STUDENT SONGS." Edited by W. H. Hills. Cambridge, Mass. Moses King. Price 50 cents.

We remember well when a few years ago, Moses King left St. Louis and the insurance agency in which he was partner, to become a student at Harvard. The point that characterized him, as well as his brothers who are still with us, soon made of the undergraduate an author and publisher. "Harvard and Its Surroundings," "King's Handbook of Boston," etc., became known as models in their way. Then he published the "Student Songs," which, we are informed, have already reached a sale of 40,000 copies. In this collection one would look in vain for the old favorites. These are to be found in their best form in the collections published by Oliver Ditson & Co. Here, however, we have, together with songs such as "The Mississippi," "A Home by the Sea," "Sweet Evening," etc., which are not properly college songs at all, a number of genuine college songs, unknown in our student days, but created on the college college plan, full of rollicking mirth and thoroughly enjoyable. The music must not be too critically examined, for the words must and are weighed in the philosopher's scales, but for what they pretend to be, the new "Student's Songs" are a success.

"KINDERGARTEN CHIMES." A Collection of Songs and Games for Kindergarten and Primary Schools. By Anna Douglas Wapp. Cloth \$1.50; Boards \$1.00. Boston: O. Ditson & Co.

We have here a book of very convenient dimensions. Its nice and clearly printed pages midway between "sheet music and octavo" size, containing 57 songs on 110 pages. Each song has an accompaniment in good taste, but not difficult, which may be played on the piano or steel organ.

The compiler evidently knows how to make good poetry, and good music, and is moreover a practical "Kindergarten" man. This, to the outside world, needs explanation. It means not only a teacher of little children, but usually an enthusiastic one, and one practically acquainted with the improved methods.

The prima ladies of these schools is "play." Even the bad boys learn to do after having a hearty play at school time, and doing things that used to bring a whipping, his good boys, really having learned a great deal, a thing he never intended to do.

The "Chimes" is not only for the little "school" in Kindergarten, but for the "school" in the Kindergarten. As few of these are old enough to need a large music book, it is understood that the present volume is for the teachers.

There are 6 Hymns, 9 Prayers and Hymns, 7 Good-Morning and Good-Night Songs, 3 Arching Songs, 7 Christmas Songs, and 35 Games and Miscellaneous songs.

HENRICH FERDINAND GUCKERT, of the *New Berliner Musikzeitung*, gives the following statistics relative to composers, the number of their works, and the aggregate performances at the Berlin opera house for the year ending June 12th:

Composers	Productions	of operas.
Richard Wagner	40	7
Victor Neuber	20	1
Lortzing	20	1
C. M. von Weber	16	1
Mozart	16	4
Meyerbeer	16	1
Rossini	16	3
Verdi	16	3
Donizetti	16	3
Auber	16	1
Bizet	8	1
Flores	8	1
Gounod	8	1
Chabrier	8	1
Beethoven	6	1
Gluck	6	1
Niccolò	5	1
Paul	5	1
Berlioz	5	2
Brill	5	1
Goldmark	5	1
Thomas	5	1
Schubert	5	1
Halvy	5	1
Kreutzer	5	1
Marchner	5	1

The highest number of performances was achieved (*solitude d'été*) by the Sissler's "Der Trompeter von Säckingen," which was given twenty-six times; next to it having been Wagner's "Die Walküre," produced fourteen times. The remaining works by Wagner, included in the Berlin repertoire, were "Lohengrin" (10 performances), "Flying Dutchman" (9), "Tannhäuser" (8), "Rienzi" (8), "Die Meistersinger" (6), and "Tristan und Isolde" (once). Weber was represented by his three principal stage-works, "Freischütz" (7), "Oberon" (6), and "Euryanthe" (5), and by his resuscitated early work "Abu Hassan," which obtained four performances during the season.

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## OUR MUSIC.

"CAPRICE NOIR." (No 5 of Fantaisie-Stuecke)

.....Kroeger.

This is a fitting close for this series of musical fancy sketches. The other numbers in this set (two of which have already appeared in the REVIEW) are No. 1, "Impromptu," No. 2, "Barcarole," No. 3, "Valse Elegante" and No. 4, "Humoresque." The entire set is excellent.

"TITANI." .....Leibfuehrer-Wily.

This piece as a *salon* composition, has few superiors. It makes a very good study, especially as revised in this edition. In popularity it is hardly second to the same author's "Monastery Bells" to which it is, however, superior from a critical standpoint. As given here it is one of the numbers of Kunkel's Royal Edition.

"CHARLIE'S FAVORITE POLKA." .....Sidus Teachers in want of some good new music, and written with the special end in view of instructing and pleasing at once, will be glad to hear that our publishers have arranged with Herr Sidus to issue a number of his latest easy compositions, for the piano, under the head of the "Favorite Series." The number of these compositions, probably most of them, will appear from month to month in the REVIEW. To those who are familiar with Sidus' other works in the same field it is unnecessary to say anything—others, we only say: please examine.

"FAVORITES." (Galep) Gregh; arranged as a duet by .....Jean Paul.

We here give a duet somewhat more difficult of execution than those we have given of late. It need not, however, be thought very difficult, and with a little patience and labor it can be mastered by ordinary players. It is one of the best galops written and, when well played, makes an effect quite disproportionate to its real difficulty. This is the only four hand arrangement of this composition in existence.

"EVER TRUE." .....Poulton. It is interesting to readers to know how this song was composed. Some time ago, the publishers of the REVIEW purchased a number of cuts. Among them was the one which appears elsewhere and which we have dubbed "Ever True." Looking at a proof of the picture, we tried to imagine what were the thoughts that caused the weary woman to pause in her work in the silence of the night. The look was one of introspection and reminiscence, we thought. We unconsciously constructed out of the picture the story which we later embodied in the song. But first, I. e., before writing a single word, we composed the music, we might say, in the thought of the song; then we wrote the words to fit the music. This is undoubtedly an unusual way of writing a song, but that is the way this one grew. Whether the growth is worth preserving others must say.

The music in this issue costs in sheet form:

"CAPRICE NOIR," (No 5 of Fantaisie-Stuecke) .....Kroeger \$ 50

"TITANI." .....Leibfuehrer-Wily 50

"CHARLIE'S FAVORITE POLKA." .....Sidus 35

"FAVORITES." (Duet) Gregh.....Jean Paul 1 00

"EVER TRUE," .....Poulton 35

Total .....\$2 70

## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, figured, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

## Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, notes, and careful fingering, designs fingering by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest B. Kroeger, Julie Rive-Lieth, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Gollner, Charles and Jacob Kunkel, and others.

A Starry Night.....	Sidney Smith \$ 75
La Balade.....	Ch. R. Lybreg 50
Warblings at Five.....	Brinley Richards 50
Monastery Bells.....	Leibfuehrer-Wily 50
Return of Spring.....	Theodore Melling 75
Spinnelied.....	Wagner-Liszt 1 00
Spinnelied.....	.....Lilhof 50
Helmweh (Longing for Home).....	Albert Jungmann 50
Chant du Berger.....	M. de Colas 40
L'Argentine (Silver Thistle).....	Eugene Ketterer 50
Bonne Deun and Bonne Deun (Antonia).....	Wille Page 50
Nocturne in D flat (Bleeding Heart).....	Dubler 50
Grand Galop de Concert.....	K. Ketterer 50
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Cascade of Roses.....	Jos. Ascher 75
Pure as Snow.....	Gust. Lange 50
Tannhauser March.....	Julie Rive-Lieth-Wagner-Liszt 1 00
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First Love.....	Chopin 60
Will-o'-the-Wisp (Caprice).....	Chopin 60
Consolation.....	Chopin 50
Spring Waltz.....	Chopin 35
Autumn Waltz.....	Chopin 50
Forget Me Not (Nocturne).....	Chopin 60
Weeping Poland (Nocturne).....	Chopin 50
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*Allegro umoristico* ♩ - 112.

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

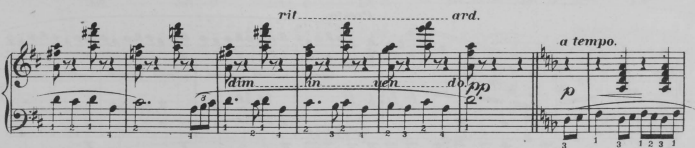
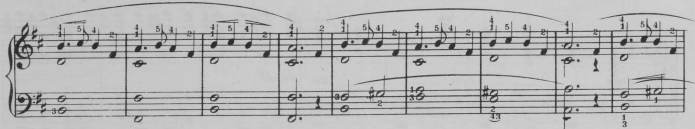
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The musical score for 'The Little Boat' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The bass line in the lower staff consists of chords and single notes, providing harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings. Below the staves, there are pedal markings: 'Ped.' followed by a star symbol, indicating where to use the sustain pedal. The piece concludes with a final chord in the bass staff.

musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The piano part features a melody with many beamed eighth notes, and the voice part features a melody with many beamed eighth notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part includes a "Ped." (pedal) marking and a "mf" (mezzo-forte) dynamic marking. The voice part includes a "mf" (mezzo-forte) dynamic marking. The score is divided into two systems, each with a key signature change from G major to D major.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature change to G major and a tempo marking of "Allegretto".

*Lo stesso tempo.*



*molto.*

*cres.* *cen* *do.* *sf* *ff*

*p*

*cres.* *cen* *do.* *sf* *ff* *strepitoso.*

*Presto.*

*sf* *ff*

*ff* *riten.*





Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The score is divided into five systems, each with a piano and voice part. The piano part is marked *mf* (mezzo-forte). The voice part is marked *f* (forte). The score includes fingerings and breath marks for the voice. The piano part includes a pedal point in the left hand. The score is for a piano and voice.

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

[illegible]

*Meno mosso.*

*a tempo.*

First system of a piano piece. It features a treble and bass staff. The tempo is marked *Meno mosso.* and *a tempo.*. The piece begins with a *ritenuto.* marking. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. Pedal points are marked with "Ped." and asterisks. The system ends with a *ritenuto.* marking.

Second system of the piano piece. It continues the melodic and harmonic development. The tempo remains *a tempo.*. The system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". Fingerings and pedal markings are present throughout.

Third system of the piano piece. The tempo is *a tempo.*. The music features a mix of eighth and sixteenth notes. Pedal markings and asterisks are used to indicate where the pedal should be held.

Fourth system of the piano piece. It includes a *dim.* (diminuendo) marking followed by a *ritenuto.* marking, and then returns to *a tempo.*. The system concludes with a *ritenuto.* marking. Fingerings and pedal markings are clearly indicated.

Fifth system of the piano piece. It begins with a *a tempo.* marking. The system includes a *ritenuto.* marking and ends with a *a tempo.* marking. The notation includes various note values and fingerings, with pedal markings throughout.

original.  
or thus.

2nd time p

Ped. Ped. Ped. Ped. Ped.

original.

Ped. Ped. Ped. Ped. Ped. Ped.

*mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

original.  
or thus.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. Pedal markings are indicated by 'Ped.' and asterisks (\*). The notation includes many slurs and ties, suggesting a continuous, flowing melody. The piece is marked with a forte 'f' dynamic. The first system includes the text 'original. or thus.' above the staff. The second system includes the text '2nd time' above the staff. The third system includes the text 'une corde' above the staff. The fourth system includes the text '1.' above the staff. The fifth system includes the text '2.' above the staff. The sixth system includes the text 'ff' above the staff. The notation is complex, with many slurs and ties, suggesting a continuous, flowing melody. The piece is marked with a forte 'f' dynamic. The first system includes the text 'original. or thus.' above the staff. The second system includes the text '2nd time' above the staff. The third system includes the text 'une corde' above the staff. The fourth system includes the text '1.' above the staff. The fifth system includes the text '2.' above the staff. The sixth system includes the text 'ff' above the staff.

# CHARLIE'S FAVORITE POLKA.

Carl Sidus. Op. 101.

*Allegretto* ♩ - 120.

*Giacoso.*

*cres. ten. do.*

*f*



FINE.



Repeat from 8 to Fine.

# FARFADETS.

SCHERZO — GALOP.

(Louis Gregh)

Jean Paul.

Secondo.

*Allegro vivo*  $\text{♩} = 100$ .

The musical score is written for piano and bass. It begins with a tempo marking of *Allegro vivo* at 100 beats per minute. The first system features a forte (*f*) dynamic and includes fingerings (1-4, 2-3, 3-2, 4-3, 2-1) and pedaling instructions. The second system transitions to a *Scherzando* tempo and a mezzo-forte (*mf*) dynamic, with a *2nd time* repeat sign. The third and fourth systems continue with a mezzo-forte (*mf*) dynamic and include various fingerings and pedaling marks. The score concludes with a final cadence in the fourth system.



# FARFADETS.

SCHERZO — GALOP.

(Louis Gregh.)

Jean Paul.

Primo.

*Allegro vivo* 6-100.

The musical score is written for piano and right-hand parts in 2/4 time. It is divided into four systems. The first system begins with a forte (*f*) dynamic and includes fingerings (1-5, 2-3, 4-3, 5-4) and a first pedal marking. The second system starts at measure 8, marked 'Scherzando', and includes a mezzo-forte (*mf*) dynamic and a '2nd time' marking. The third system features a piano (*p*) dynamic and includes a second pedal marking. The fourth system continues with piano (*p*) dynamics and includes a final pedal marking. The score is decorated with various musical notations, including accents, slurs, and fingerings, and is punctuated by repeat signs and pedal markings.

Secondo.

This musical score is for the second system of a piece. It consists of six systems of music, each written for a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). Pedal markings ("Ped.") and asterisks are used throughout. The piece concludes with a double bar line and a final chord.

System 1: *p* (piano), *f* (forte), *p* (piano). Pedal markings are present.

System 2: *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *ff* (fortissimo). Pedal markings are present.

System 3: *ff* (fortissimo). Pedal markings are present.

System 4: *f* (forte), *p* (piano), *f* (forte). Pedal markings are present.

System 5: *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), *p* (piano). Pedal markings are present.

System 6: *f* (forte). Pedal markings are present.

Primo.

This page contains six systems of musical notation for a piano piece, likely for the right hand. The notation includes various dynamics, fingerings, and pedal markings.

**System 1:** Starts with a treble clef and a key signature of two flats. The first staff has a *pp* dynamic. The second staff has a *cres.* marking. The system ends with a *f* dynamic and a *Ped.* marking.

**System 2:** Continues with *f* and *p* dynamics. It includes a *Ped.* marking and a *ff* dynamic. The system ends with a *Ped.* marking.

**System 3:** Features a *ff* dynamic and a *Ped.* marking. The system ends with a *Ped.* marking.

**System 4:** Includes a *ff* dynamic and a *Ped.* marking. The system ends with a *Ped.* marking.

**System 5:** Features a *f* dynamic and a *ff* dynamic. It includes a *Ped.* marking and a *ff* dynamic. The system ends with a *Ped.* marking.

**System 6:** Continues with *ff* and *p* dynamics. It includes a *Ped.* marking and a *Ped.* marking. The system ends with a *Ped.* marking.

*un poco meno mosso.*

Secondo.

This page of musical notation is for a piano piece, likely a technical exercise or a short study. It consists of two systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above the notes. Dynamic markings include *p* (piano), *cres.* (crescendo), *cen.* (crescendo), *do.* (diminuendo), *f* (forte), and *ff* (fortissimo). Pedal markings are present throughout, often accompanied by a star symbol. The piece concludes with a series of *ff* chords in the final measure.

*un poco meno mosso.*

Primo.

This page of musical notation is for a piano piece, marked "Primo." and "un poco meno mosso." It consists of six systems of staves, each with a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and articulations (accents, slurs). Pedal markings ("Ped.") are placed below the bass staves, often with a star symbol. Dynamic markings include *cres.*, *cen.*, *do.*, *f*, *p*, and *ff*. The piece concludes with a final system marked *ff* and a double bar line. The notation is in a key with one flat (B-flat) and a 3/4 time signature.

Secondo.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *p* (piano). Pedal markings ("Ped.") and asterisks (\*) are used throughout. The piece features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of chordal textures.

System 1: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *f* and *p*. Pedal markings: "Ped." and "\*".

System 2: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *f*. Pedal markings: "Ped." and "\*".

System 3: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *mf*. Pedal markings: "Ped." and "\*".

System 4: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *mf*. Pedal markings: "Ped." and "\*".

System 5: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *mf*. Pedal markings: "Ped." and "\*".

System 6: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *f*. Pedal markings: "Ped." and "\*".

•

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a single melodic line, likely for the right hand, with a bass clef and a key signature of one flat (B-flat). The piece is marked with various dynamics: *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). Pedal markings (*Ped.*) are present throughout, indicating sustained notes. The notation includes numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Secondo.

ff stringendo. ff fx mf

Ped. Ped. Ped.

mf ff

Ped. Ped.

mf f f cres.

Ped. Ped. Ped. Ped.

ff ff ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff fx fx fx fx fx fx fx

Ped. Ped. Ped. Ped. Ped.



Primo.

Stringendo. *ff*

*mf*

*ff*

*f* *cres.* *cres.* *do.* *ff*

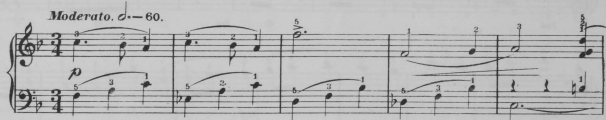
*ff* *ff* *ff* *ff* *ff* *ff* *ff*

# EVER TRUE.

(ICH WAR TREU.)

Words and Music by

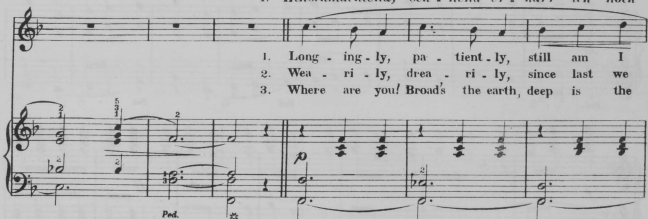
I. D. Foulon.



3. Weit ist die Er - de, so tief sind die

2. Trüb - se - tig, trüu - me - risch zählt' ich die

1. Hinschmachtend, seh - nend er - harr' ich noch



1. Long - ing - ly, pa - tient - ly, still am I

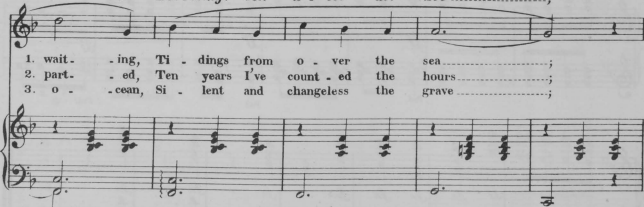
2. Wea - ri - ly, drea - ri - ly, since last we

3. Where are you! Broad's the earth, deep is the

3. Meer - re, Wan - del - los, schwei - gend das Grab .....

2. Stun - den, Ach, man - ches end - lo - se Jahr .....

1. im - mer Bot - schaft von ü - ber der See .....



1. wait - ing, Ti - dings from o - ver the sea .....

2. part - ed, Ten years I've count - ed the hours .....

3. o - cean, Si - lent and changeless the grave .....

3. Und so bleib' ich dem Ge-lüb-de Und dem Ei-de-ge-  
 2. Ein-sam, arm, ver-las-sen traur' ich Al-ler Lust, al-ler  
 1. Was mein Lie-ben mag be-dro-hen, Weiss ichs, wenn ich nicht

1. What can be my love be-lat-ing I know not, but he's  
 2. Lone and poor and brok-en heart-ed, With-ered leaves are my  
 3. Like them, love, is my de-vo-tion And my trust in the

3. treu, den ich gab. Ach, wie himm-lisch wird en sein.....! Wenn wir  
 2. Freu-de so bar. Man-cher hat um mich ge-freit....., Gold'-ne  
 1. treu-los ihn seh! Als sein Boot noch nah dem Strand....., Ga-ben

1. faith-ful to me. While his barque rode on the tide....., Ere he  
 2. life's on-ly flow'rs. More than one would have me wed....., And they  
 3. prom-ise you gave. If no more on earth we meet....., 'Twill be

Ped.                      Ped.                      Ped.

3. einst des Lei-bes frei, Ruft mein Geist dem sei-nen zu:  
 2. Schüt-ze bo-ten sie, Wäh-rend ihm, ihm e-wig treu!  
 1. wir der Treu-e Scherz, Mir zum Pfand und ihm zum Pfand,

1. spoke his last a-dieu, Swore we, what-e'er might be-tide,  
 2. come with gold to woo, But I slave for dai-ly breed  
 3. joy to say to you, When your soul my soul shall greet:

Ped.                      Ped.

3. Ich war treu, ich war treu, Ruft mein Geist dem  
 2. Um mein Brod ich mich müß, Den noch treu ihm  
 1. Dass er treu, dass ich treu! Drun was im mer

1. We'd be true, we'd be true, And what - ev - er  
 2. And I'm true, love, I'm true, Yes, I slave for  
 3. I was true, I was true, When your soul my

3. sei - nen zu; Ich war treu, ich war treu!  
 2. im - mer treu, Stets ihm treu, ja ihm treu.  
 1. komm - en mag, Ich bleib treu, ich bleib treu!

1. may be - tide I'll be true, ev - er true.  
 2. dai - ly bread, But I'm true, ev - er true.  
 3. soul shall greet, I was true, ev - er true.

*cres.* *f* *rit.* *a tempo.*

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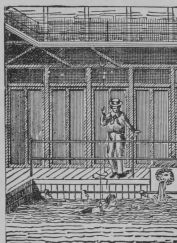
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COR. 19th and PINE STREETS,  
MAY 11th, 1885.

New York in September. He seems to share the fate of all American authors, at least this is the impression I received from his conversation, i. e., that home talent has no show in a republicanism—and he bases his conclusions on this point by saying that home talent is not treated with the same consideration as foreign subordinate actors and managers treat of their brains. The author's nationality is a very nervous being, and cannot imagine why the "leading man" will go on in arm with the "promoter" or "stage renter" to take a drink, that every usher will slap him on the shoulder in a familiar manner and ask him: "Well, oh, damn, how's tricks", etc., etc. I am somewhat "sore" myself on that subject, and endeavor to subvert our intellectual superiority, so basely imposed upon. Take for instance the "Mikado" humbug of "many" organizations are fighting for the right of production of artistic masterpieces by an English author named Sir Arthur Sullivan. Even the laws of this free country, which were made to protect the rights of American citizens, are come forward to shield this foreigner—not directly, it may be, not indirectly. Would such a case be made in newspapers and in other ways if an American author demanded protection? I doubt it, but "the English, you know" and I am sorry to state that we are still so one-sided and fanatic in our belief, and everything is better said in the English language. There is no international copyright law, and it were better if there was. Intellectual property ought to be left to the artist and composer is like free trade to the merchant. If there were such a protection to American brain, managers of musical and dramatic organizations would soon get tired of paying thousands of dollars for foreign talent that take home and adapted success in Europe, but by no means such in every instance in this country. I could name dozens of plays and operas, which lose all semblance of the original, either by translations or adaptation. There is a different flavor in a German or French comedienne in the original language, local and social topics are misunderstood there and even if localized some flat and commonplace.

I read in to-day's papers that Mr. Stetson has served an injunction on Mr. Sidney Rosenfeld for presenting the "Mikado" in New York and the law, majestic and with a promptless action found here, has closed the doors of the theatre. That's right! protect Mr. Stetson directly and Mr. D'Oyly Carte, of London, England, has closed the doors of the theatre. That's right! protect Mr. Stetson indirectly. But very material making as much American money for England as possible. Why did Mr. D'Oyly Carte "institute" the United States with his music and libretto of the "Mikado," thereby making it public property? I suppose, it is his greed to make as much out of the thing as possible, for, if I am a good judge of the probable success of a play, I feel a session half the Mikado, if the theatre does not save it, will soon share the fate of "Princess Ida." I am, this is to be heard and drawing good salaries. The thought as good as formerly. His programmes are excellent and many of his songs are excellent. The Mikado is the highest class of music still remains the most popular and the "Request-Quadrille" is the most popular. The season must be a musical people are "on a vacation." Several theatres are closed. The season must be a musical people are "on a vacation." Several theatres are closed. The season must be a musical people are "on a vacation." Several theatres are closed.

## "PREHISTORIC MUSIC."

AMONG the flint stones that are met with in the chalk formation there are some that when struck with another flint emit sounds of great purity. The tones that are thus obtained with different musical flints are out of all proportion to the bulk and weight of the stone. This is a very curious phenomenon, the explanation of which is not furnished by the fundamental laws of acoustics, and which surely merits being studied by physicists.

As long ago as 1873, I spoke of musical stones as a curiosity worthy of attracting attention. I then promised to return to this interesting subject, but the years passed by, and the singing stones were forgotten. Upon recently visiting the new electric lighting of the Grevin Museum, however, they were casually brought to mind again. After examining this interesting installation, I was walking through the great hall of the museum, looking at the wax figures mounted therein, when I heard some delightful music that attracted my attention. Approaching the spot where these harmonious and pure sounds were being produced, I saw a musician, who, holding two flints, was playing upon a stone piano with wonderful agility, by striking other flints of all shapes suspended by two wires at a few fractions of an inch above a sounding board. I at once made the acquaintance of the player, who was Mr. H. Baudre, a distinguished musician, and a zealous collector of musical stones.

"How did you procure these flints that render so delightful sounds, and from which you get so remarkable music?" said I.

"Ah, sir, it required much time and many trips to collect the twenty-six stones which you see before you, and which form the two chromatic octaves. It took me more than thirty years (from 1852 to 1883), to search for them in the chalk beds of Haute-Marne, Perigord, Eure, and the Paris basin."

"Are such flints found in all chalk formations?"

"I believe not; the innumerable quantities of English flint have yielded me nothing acceptable."

"Are there any works that treat of this interesting subject of singing stones?"

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### MAJOR AND MINOR.

REINSTEIN has begun writing a sacred opera, title, "Moses." EDUARD REMENYI, the violinist, is on a concert tour in China. The widow of Victor Masse is dead, having survived her husband only a year.

MOM CHRISTINE NILSSON has signed with Maurice Strakosch for a concert tour in Germany and Scandinavia.

A new tenor, named Van Loo, has arisen in Tours, France, and is pronounced a star of the first magnitude.

OLIVIER METRA, the well-known French conductor, is advertised to give a series of concerts in the Tivoli gardens, Copenhagen.

Two hundred and twenty-five musical societies will take part in the International competition which commences at Lyons, France, on the 15th instant.

The visit of the great French tenor, Lasalle to America, says *Friend's Music and Drama*, will be a great artistic occasion. He leaves the Grand Opera in Paris on the 10th of December, makes a European tour, and then comes to America.

AMERICA has, according to Mr. Hopkins, the English piano expert, the largest number of piano workmen. About 5,000 are said to be employed in the States against 7,500 in Germany, and 5,000 in France. There is no method of arriving at the figures for England.

*La Correspondencia Musical*, of Madrid, informs its readers that, according to a German physician, no piano-forte player was ever attacked by cholera.

We did not know that the cholera besid had such sensitive ears. Anyhow, this is good news for piano sellers, they can now advertise their wares as infallible cholera cures.

COLORADO MARLSON has discovered a new soprano, a young Russian singer, Nellie, Ekobrom; she is to be introduced in London during his short season there, and then to be brought to America next season. Her photograph shows her to be a lady of great beauty; her age is something about twenty. Her debut will be in "Frustrate."

HENR WIEHLER, the violinist, did not appreciate the economy practised by the people of Gothenburg during a recent concert tour in Sweden. At the concert there his audience was uncommonly small, but next day a throng came to the depot to see the famous violinist. At the train station off he said to a friend, "Next time I come to Gothenburg I shall give my concert at the railway station."

"I regret," says *London Truth*, "that America provides us with so many good singers. Whether it is due to American throats, or the American climate, or American perseverance, I don't know. With all England to choose from it would have been difficult to bring together so many really good voices as were heard at the American concerts gotten up by Mr. Ronalds in aid of the wounded and sick British soldiers."

A NEW PIANIST.—A subscriber to a series of Wagner Concerts, not one of which he ever missed, though he always appeared dreadfully bored, was crying, as he frequently did, during the performance, when some person near him observed: "You do not appear to be amused." "I am not, far from it," "Then why do you come?" "Why do you subscribe?" "For the sake of the exquisite pleasure I feel when the concert is over."—*London Musical World*.

AT THE Paris Conservatoire the *Prix de Rome* was this year awarded to a young man of twenty-two, M. Leroux, by twenty-seven out of twenty-eight votes. Among the judges were Ambrose Thomas Gounod, Keyer, the composer of "Sigurd," Massenet, Saint-Saens, Debussy, J. Barbis, Benjamin Godard and E. Guiraud. His cantata was splendidly executed; Mlle. Isaac and Messrs. Maréchal and Boulay sang in it and did their best to do the young man credit.

A GRAND PIANO, just presented to the Princess Beatrice, is a unique affair. It is in a black case ornamented with gold. The sustaining pedal enables the player to prolong the sound of one or more of the notes, on the organ principle. The piano has so elastic a touch that all the gradations from the most subdued whisper to the greatest fortissimo passage can be accomplished with fine effect.—*Eccelesie*.

Well, what is there unique about that? Do not all our first-class American pianos do all that?

In a recent conversation with Sir Arthur Sullivan, his song, "The Lost Chord," was mentioned, and the gifted musician told the circumstances attending its composition as follows: "I had long admired the music that I had made my mind to set them to music. One night I was in the room next to which my brother was working, and I had been watching at his bedside, and was thoroughly tired out and mind weary. I leaned to sit down at the organ in the room, and there the noble words were before me. I did not rise from my seat until I had composed the music."

"HAVE you heard the latest?" writes "Hartolo" in *Chicago Music and Drama* (a paper, by the way, which, under its new management, is a creditable rival of "The Lake"). "A musical teacher in a small town not far from Chicago, was speaking to a young lady about five King's 'Riding Spring.' Referring to the simulated portion, untraced, as usual, *osia*, he said that part was to be played by the violin; and that he should have it so done at his next concert, and the piece, however failed to materialize at that time. Whether some one corrected his blunder, or he counted his musical dictionary for the meaning of *osia*, is not certainly known."



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For the hero, the harp.  
For the pawnbroker, the Jews harp.  
For the politician, the organ.  
For lovers, the mouth harmonica.

## COULEUR DE ROSE.

With Rose I walked at even' time  
In silence down sweet shady ways;  
The village bells were all in chime,  
And life took on, beneath her gaze,  
Couleur de rose.

A dainty red was on her cheek,  
Her very smile was witchery;  
There seemed a pressing need to speak  
Of what made every thing to me  
Couleur de rose.

But, better far than words, I stole  
A sudden kiss, where blushing lay  
Ye gods! the blush had played its role,  
And on my lips I bore away  
Couleur de rose.

WOMEN resemble flowers. They shut up when they sleep.  
The elevator boy has much to do toward the elevation of the masses.

Why is a Zulu belle like a prophet of old? Because she has not much on in her own country.

MOORE VENTURES is troubled with eruptions, and they don't know which to do with the eraser.

A Caracas bootblack who was driven out of that city claims consideration now as a Polish refugee.

On seeing a house being whitewashed, a small boy asked: "Man, if you please, are you going to shave that house?"

Here is a subject for debate for next winter's college associations: "Has a man with a bass voice who tries to sing tenor any principle?"

A YANKEE notion peddler crossing the Atlantic became sick. It was the only time he ever became wearied of the Yankee ocean business.

It was a Western Sunday school boy, who, on being asked what made the tower of Pisa lean, replied, "Because of the famine in the land."

In front of some of the furnished apartments in Paris, are the words, "English taken in here," and a notice in a shop window runs "English spoken within."

"I could play the lover better than that myself!"—"I should like to see you try it," was the naive reply.

"They tell me my wife plays superbly."—"So does mine."—"How so?" "I never hear her." The day after we were married she shut the piano and hasn't opened it since. "Indeed!" (A pause). How she must love you!"—E.

"Excuse for the doctor, quick! Help! help! Dot baby has swallowed a nickel!" exclaimed Mrs. Schaumburg. "Nix govt, you make so much fuss as if it was a twenty-dollar gold piece. Be calm, Rebecca," replied Moe.—*True Sings*.

When Jones was upbraided by Mrs. J., who said she was almost frightened to death by the house all night alone, Jones very placidly replied: "Don't see as I'm to blame for your getting frightened. Didn't come within a mile of the house."

"George, what does 'Statat Mater' mean?"—"Why, don't you know?" "It's the Latin for 'be stable his mother!'"—"And 'Infammatum,' what's that?"—"Faith, that's the infammatum setting in when they tried to bring the poor old cratur round."

A young New Yorker was introduced to a Boston girl, and before they were acquainted thirty minutes she got so apoplectic that she called him an asteroleptic, a Silfrin placoid and a multitudinous vertebrate. He returned to New York by the midnight train.

"I'm from Mistle Brown, mum, gen'leman what lives 'cross de way. He says, wot's yer please shud down den widders we've den young lady's a playin'?"—"Bet I thought Mr. Brown was musical himself?"—"Dat's what's de matter, mum."—E.

LANDSLIDE to lodger:—"Beg pardon, sir, did I understand as you was a doctor, of de name of Zedler?"—"I am, ma'am. Why?"—"Landlady—"Well, sir, my Billy, 'ave just bin and broke his comin' in, and I thovt as 'ow I should be glad to put a boddy job in yer way."

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